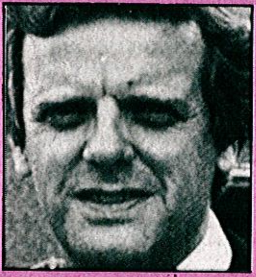
DWBULLETIN
THE MONTHLY NEWS 'ZINE
NUMBER 35 JUNE 1986

The month of Michael Grade



MICHAEL GRADE—THE NAME THAT HAS CONJURED UP VISIONS OF WIELDING AXES HANGING OVER DOCTOR WHO FOR 15 MONTHS NOW—HAS BEEN DISPLAYING A SIDE TO HIS CHARACTER PREVIOUSLY UNSEEN BY FANS OF THE SERIES.

It began last month with the premiering of the mobile exhibition in America, when Julie Jones from B B C Enterprises—who nurtured the original concept along to its completed format—offered a formal invitation to Michael Grade to fly to Washington for the official opening. And, to just about everybody's amazement, he accepted and joined Peter Davison at the opening ceremony, witnessing for himself the sheer popularity of the show abroad as hundreds of enthusiastic fans and news-hungry reporters descended on the transformed

(Continued overleaf...)

ROBERT HOLMES

STOP PRESS: SATURDAY, 24th MAY 1986

IT IS WITH GREAT SADNESS AND REGRET WITH WHICH WE REPORT THE DEATH OF VETERAN WRITER ROBERT HOLMES WHO PASSED AWAY IN A COMA AT MIDDAY TODAY.

Almost prophetically, Holmes was admitted to Stoke Mandeville Hospital suffering from a liver complaint shortly before he was due to commence work on the final crucial episode of the 23rd Season. Sadly, his condition rapidly deteriorated and he lapsed into a coma from which he barely regained consciousness and he died peacefully.

Holmes' death will come as a bitter blow to all connected with the series as he was generally regarded as DOCTOR WHO's finest writer, having regularly submitted scripts since 1968, as well as script-editing three of the finest seasons between 1975-77. His latest 'Mysterious Planet' script recently completed production and is aired this autumn.

Our deepest sympathies go to his family and friends.

NEXT ISSUE JEREMY BENTHAM CONTRIBUTES TOWARDS OUR TRIBUTE TO DOCTOR WHO's FINEST WRITER

BONNIE LANGFORD ATTENDS HER FIRST 'DOCTOR WHO'-RELATED EVENT AND CAROLE ANN FORD AND WILLIAM RUSSELL ARE REUNITED FOR THE FIRST TIME IN OVER 21 YEARS—SEE 'EVENTS'; PAGES 10 - 11 ...

GRADE (CONT'D...)

48-foot trailer now housing exhibits previously seen on Blackpool's Golden Mile. In the meantime, Producer John Nathan-Turner was reportedly "annoyed" at having to endure the 2nd studio-block of Season 23 when he would allegedly have preferred being in America hosting the opening of the mobile tour. Naturally many questions were fired at Grade concerning the show's future, but he remained adamant in that he had already voiced everything he wished to say and was waiting for the transmission of Season 23 on which he could judge both the work of the production team and the ratings before making a firm decision regarding the show's future. In short, then, he had nothing to add to previous statements, but the fact that he actually took a whole day off from his hectic schedule to attend a DOCTOR WHO event must surely say something for his personal opinion of the show ?

GRADE'S BOMBSHELL

And, if Michael Grade decided to remain adamant in front of U.S. fans and journalists, then he certainly dropped a bombshell at a recent internal BBC seminar at TV Centre, wherein BBC staff are invited to 'communicate' with their 6th floor management in a sort of 'Question Time' format. Chaired by Sue Cook, Grade was pressed on the subject of DOCTOR WHO's future by a contingent of DWAS members—also employees of the BBC—one of whom received the curt reply that, "IT IS NOT THE PROGRAMME WHICH IS ON TRIAL, BUT THE PRODUCTION TEAM" ! Whether Michael Grade has been reading his DWB's, or whether the 6th floor aren't blind afterall to the faults of the production team under Nathan-Turner, this statement clearly puts the whole 'postponement' affair into a completely different perspective. From his words we can deduce that the programme is safe, and always has been, but in fact it is Producer John Nathan-Turner who is on trial whose interpretation of DOCTOR WHO, and no doubt his 'outside interests', have obviously done nothing to endear him to the upper echelons, who presumably granted him a curtailed season in order for him to get his act together . But it still remains a mystery WHY, after announcing he wanted to "shake-up" the production values of DOCTOR WHO, Grade saw the reinstatement of the same old tired production team who had already eroded that unique DOCTOR WHO magic painstakingly formulated by previous Producers.

But with the turmoil that is Season 23, and with JN-T's 'outside interests' still having a detrimental effect on the show (see Editorial:page 4), it is almost certain that a new Producer will be sought for Season 24...

MICHAEL E. BRIANT FOR PRODUCER ?

But who will the likely candidate be ? DWB is tipping for ex-DOCTOR WHO director supremo, Michael E. Briant (recent director on One by One and Hideaway and interviewed in DWB#s 29 / 30 and 31), whose enthusiasm for the show is without doubt, even 10 years after his name last appeared on the closing credits. In a recent meeting with bestselling author Jeremy Bentham, to discuss the arrangements for the Early Days event in June, Briant confessed that he would dearly love the opportunity of becoming a Producer, not least on DOCTOR WHO, and proceeded to hold Bentham's attention spellbound as he delivered stunning idea after stunning idea of innovations he would work into the series to keep it fresh and popular for many years to come. It is very interesting to note how Briant, despite being a top director, appears to have escaped the attention of 6th floor bosses and still remains a director after all these years. To illustrate this more clearly, John Nathan-Turner was just a floor assistant on one of Briant's first jobs, coincidentally a DOCTOR WHO 6-parter in 1971. Yet somehow Nathan-Turner has succeeded—much to his credit—to climb to Producer whilst Briant, who is just as talented and arguably more so, has strangely eluded the probing eyes of the BBC's talent-scouts and is still in the same job some 15 years later! To anyone in authority reading this, please consider giving Michael E. Briant his much-deserved promotion—preferably as the 10th Producer of DOCTOR WHO !

GRADE ON THE MOVE ?

With 1½ years of unparalleled success behind him as Controller of BBC1, it perhaps comes as no surprise to learn that Michael Grade now faces likely promotion following the move of Brian Wenham from BBC TV Director of Programmes to his new post as Managing Director, Radio. Wenham is notoriously anti-DOCTOR WHO and no doubt his departure echoes sighs of relief in 'WHO circles. Grade's elevation to BBC Director of Programmes would still mean he had some influence over DOCTOR WHO's future , but principle concern hangs over the identity of his successor should he move up . Ideally, Graeme McDonald—the present Controller of BBC2 (interviewed this issue)—would be the fans' number one choice, as his pro-DOCTOR WHO stance over the years has been well documented . However, the BBC is having to delay making any definite decisions until it can find a suitable candidate to take over Grade's job, thus also delaying Wenham's move to radio.

DYNASTY FOOTNOTE

In a recent upheaval, following the alarming decline in audience popularity for the once top-rated 'soap' Dynasty, Lorimar executive Aaron Spelling , as documented in a recent edition of the U.S. TV Guide which examined the phoenix-like rise of Dynasty back to the top of the ratings, revealed that in an attempt to recapture the winning style of scripts and glamour—which were the series' trademarks—a clean-sweep was decided and all the script-writers and producers were sacked! In came a completely new production team who, with their fresh ideas, revived the ailing series which subsequently shot back up to number three in the U.S. ratings chart (British viewers witnessed for themselves the marked improvement in the quality of the series when the first of the 'new-look' episodes was screened here on May 23rd).

When quizzed about reclaiming Dynasty's former title as the world's most popular series , Spelling said, "We wanted to get the show back on the rails and go back to the style of storytelling which is what Dynasty is all about..."

Now, where have we all heard that before, the only difference being they got rid of their production team.

WE DIDN'T !!

Next Season in turmoil

Season 23 is in a state of turmoil following Eric Saward's short-noticed decision to leave DOCTOR WHO as script-editor—a post he has held for five years. As exclusively reported last issue, we can now confirm that Eric Saward has moved on—from the longest-running sci fi series in the world, to the longest-running radio series ever—Radio 4's The Archers ! But DOCTOR WHO now faces the ominous prospect of being script-edited, as well as produced, by John Nathan-Turner, whose own literary 'talents' are displayed in perhaps one of the worst-written and uninspiring titles ever to be published under the DOCTOR WHO banner, as is reputed to be his follow-up book to The Tardis Inside out, imaginatively titled The Companions !

It is believed that one of the reasons Saward decided to quit was because of the slackening grip he was beginning to have on script-editing the season, having originally been assured he would be unhindered and have complete story control. But DWB has heard a rumour that one of the disputes between JN-T and Saward centred around Saward wanting to end the season on a dramatic cliffhanger, whereas JN-T apparently wanted it to end like a pantomime with everybody doing a happy 'walkdown' and smiling at the camera (similar to the ending to REVELATION OF THE DALEKS). And it seems likely that JN-T will get his way as it is believed he will also have a hand in co-directing the final episode. Similar to the general feeling of the fans, Saward is also thought to have become disillusioned with JN-T's casting of inexperienced directors and light entertainment performers and the latest light entertainment star has been cast for the Sil story and he is Christopher Ryan, another of The Young Ones making a DOCTOR WHO appearance. However, the script also calls for a black actress and JN-T apparantly put forward Cat Woman / camp singer Eartha Kitt as his prime candidate for the role , with singer Grace Jones as his second choice ! The only thoughtful piece of new casting for this story so far confirmed, however, is Brian Blessed, and Saward reportedly had to struggle to get this highly acclaimed actor accepted by JN-T !

Despite a promised revamp and new-look to the show on its return, it seems JN-T simply cannot resist the temptation of the obligatory seasonal appearance of the Master, and thus Anthony Ainley has been signed for the last 2 episodes, presumably to give evidence at the Doctor's trial. And, as if to show his innovative ideas stretch even beyond this inspired piece of casting, the characters of the Brigadier (played by Nick Courtney), K9 and Kamelion have also been dredged up to appear as MacKenzian witnesses , and who's to say there aren't more to come—including the imminent return of Adric ?!

With Robert Holmes' first 4 episodes now in the can , with effects and incidental music to be added, attention now focuses towards Philip Martin's 4 Sil episodes. Despite initial doubts there will now be location work on this story, to be filmed around the rocks of the nudist beach in Saltdene in Brighton—yards from JN-T's flat mentioned in his Tardis Inside Out book (let's hope it's a cold, rainy day!). This will serve as the terrain of Sil's home planet; Thoros Beta.

It is believed there are some problems surrounding Pip and Jane Baker's script which is still undergoing a rewrite before JN-T will commence script-editing it. Saward saw the first 2 episodes before he left and the 2nd two hadn't even been delivered !

Finally, Robert Holmes' 13th episode has also been partially rewritten, to his original brief, by Saward to accommodate the latter's season finalé.

CYBER-CON

Following their advertisement in DWB#33, the Phoenix Association have received 250 applications for so far for this event. The latest news is that Debbie (Victoria) Watling has joined the guest list and Jeremy Bentham is to comperé the event.

MARVEL ON THE UP

Sheila Cranna, editor of The Official DOCTOR WHO Magazine, commented on the enthusiastic response from readers on the upsurge in the quality of the magazine in Marvel's May press release. She said: "We are getting a very positive feedback from our readers on the design and editorial changes we began in the December issue . With the 23rd Season imminent we have some stunning issues planned which should attract new readers as well as delighting our regulars".

N.F.T. Preview

By Bruce Campbell

1986 may not be a good year for vintage television repeats , however The National Film Theatre, in association with the W.T.V.A., is proud to host a major celebration of the best of fantasy television over the weekend of the 11th - 12th July.

The cream of the BBC and ITV fantasy television shows and plays will be shown over the Saturday and Sunday and I am delighted to list the following programmes which have been chosen for this important event:

DOCTOR WHO AND THE WAR MACHINES	1966
DOOMWATCH	Who Killed Toby Wren ?
COUNTERSTRIKE	1st episode
OUT OF THE UNKNOWN	The Machine stops &
QUATERMASS EXPERIMENT	Episodes 1 & 4 (1954)
QUATERMASS II	Episodes 1 & 6 (1955)
QUATERMASS AND THE PIT	Episodes 1, 2, 4, 6, (1957)
THE STONE TAPE	1972 Play
THE INCREDIBLE ROGER BALDICK	1972 Play
THE SURVIVORS	The 5th Horseman
BLAKES 7	The Way Back
CASTING THE RUNES	1970 Play

(The above are selected from the BBC Archives.

TIMESLIP	1st episode (1970)
THE TOMORROW PEOPLE	1st episode (1973)
ACE OF WANDS	(episode to be confirmed)

(The above are Thames / Rediffusion productions)

SUPERCAR	1st episode (1960)
FIREBALL XL5	Space City Special (1962)
STINGRAY	1st episode (1963)
JOE 90	1st episode (1968)
THE SECRET SERVICE	1st episode (1969)
U.F.O.	The Long Sleep (1970)
SPACE 1999	Dragon's Domain (1975)
RANDALL & HOPKIRK (Deceased)	1st episode (1968)

(The above are I.T.C. productions)

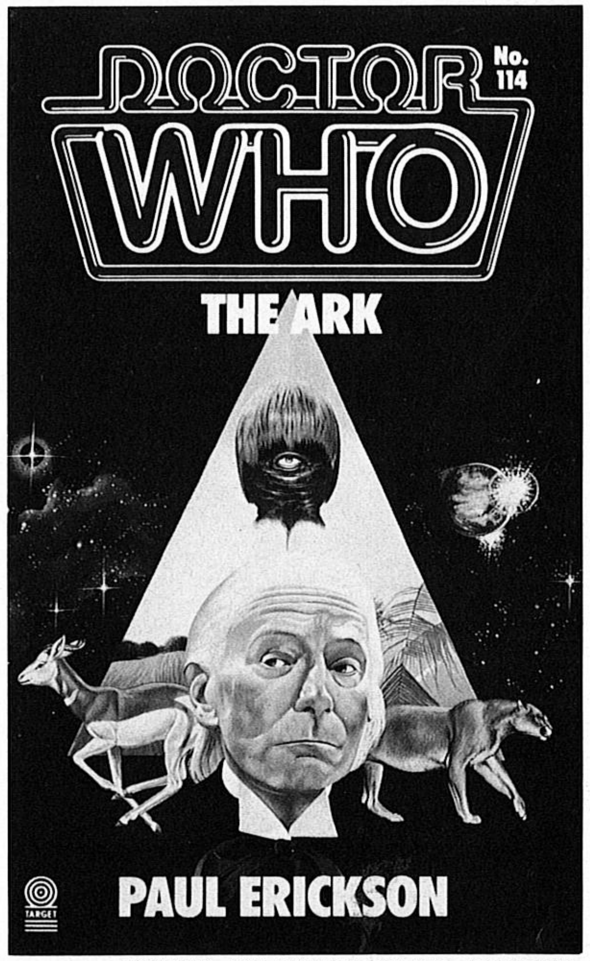
& OTHER SELECTED GEMS

W.V.T.A. needs your support to make this convention the success it deserves to be, and it is anticipated—provided we can fill the two cinemas for these memorable programmes—the BFI have guaranteed that we will be able to organise a much bigger event later in the year.

Tickets are available from: THE BOX OFFICE, NATIONAL FILM THEATRE, SOUTH BANK, LONDON SE1 and they can be purchased separately or as a session ticket, and full details are available from the N.F.T. on (01)-928 3232 . Non members of the N.F.T./BFI whom wish to see these programmes can obtain tempopary weekly membership at 75p.

All tickets are available on a first come first served basis and you are strongly advised to apply without delay. A July NFT programme is available from the NFT on receipt of an A5 SAE.

TARGET DIARY

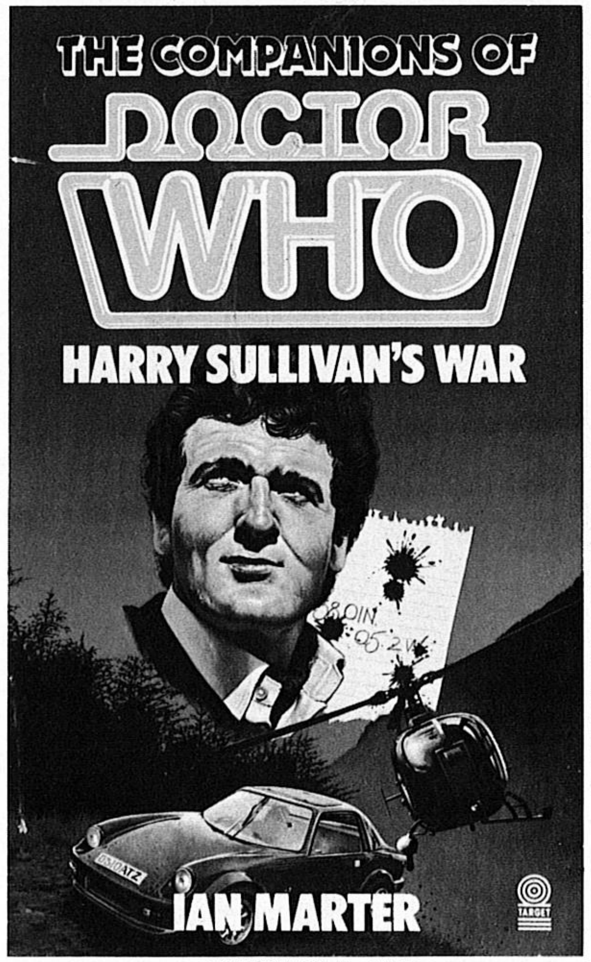


HARDBACK: 9TH OCTOBER (£6 95), PAPERBACK: MARCH '87

IT IS TEN MILLION YEARS IN THE FUTURE AND THE EARTH IS ABOUT TO PLUNGE INTO THE SUN. A GIGANTIC SPACE ARK HAS BEEN LAUNCHED TO TAKE THE LAST OF HUMANITY TO A NEW LIFE ON THE PLANET REFUSIS. ACCOMPANYING THE HUMANS ON THEIR JOURNEY ARE THE MONOIDS, STRANGE REPTILIAN CREATURES FROM AN ALIEN WORLD.

WHEN THE TARDIS MATERIALISES ON BOARD, THE DOCTOR AND HIS FRIENDS ARE GREETED WITH SUSPICION WHICH SOON TURNS TO OPEN HOSTILITY WHEN DODO INADVERTENTLY AFFECTS THE ARK'S CREW WITH A LONG-FORGOTTEN VIRUS.

IT IS AN ACCIDENT WHICH WILL HAVE A TERRIBLE EFFECT ON MANKIND, AN EFFECT WHICH WILL LAST FOR SEVEN HUNDRED YEARS . . .



PAPERBACK ONLY: 11TH SEPTEMBER (£1 60)

IT IS TEN YEARS SINCE HARRY SULLIVAN LEFT U.N.I.T. AND GAVE UP HIS TRAVELS IN THE TARDIS WITH THE DOCTOR AND SARAH JANE.

SINCE THEN HE HAS BEEN ENGAGED IN TOP SECRET WORK, DEVELOPING ANTIDOTES TO NERVE TOXINS. BUT WHEN HE IS TRANSFERRED TO YARRA IN THE HEBRIDES TO WORK ON WEAPONS RESEARCH, HE HAS SEVERE MISGIVINGS. FOR ONE THING, IT GOES AGAINST MUCH OF WHAT HE BELIEVES IN. FOR ANOTHER, SOMEONE IS OUT TO KILL HARRY SULLIVAN.

WHO WANTS HARRY SAFELY OUT OF THE WAY ? WHAT SIGNIFICANCE DOES A PAINTING BY VAN GOGH HAVE IN THE AFFAIR ? AND CAN HARRY'S OLD FRIEND, THE BRIGADIER, REALLY BE INVOLVED IN A SCHEME WHICH THREATENS THE SECURITY OF THE WESTERN WORLD ?

EDITORIAL COMMENT

DWB 35 JUNE '86

Much has been documented lately in various fanzines and open discussions between fans concerning the so-called plight of DOCTOR WHO in view of its present position as a 'failing' series. When the show was originally cancelled, later to be suspended, the loyalty of the fans was without question; although the temptation was there, seldom a letter or reference in a topical article attributed the root cause of the show's problems to Producer John Nathan-Turner, when such assertions could so easily have been made. Gradually, the letters and remarks denouncing Nathan-Turner as the major factor towards the show's decay began appearing, and so to today when so much as mentioning his name is akin to blasphemy in many circles. We feel it is only fair to let readers know D W B's own policy regarding our feelings about Nathan-Turner, but we do stress this is our own view and is not an attempt to influence the readership one way or another:

As long term readers (circa DWB#20) will know, D W B supported JN-T in February '86 and did not so much as hint at his role in the events that led up to the 'cancellation', in the believe that he would mend his ways and review his irksome policies regarding the show, thus 'delivering the goods' at the end of the 18 month revamp / rethink period. But it soon became apparent that, even with the threat of permanent cancellation hanging over DOCTOR WHO and his own credibility as a Producer at stake, that he would remain defiant and stubborn in his policies, seemingly oblivious to his faults. To put it bluntly, D W B totally abhors, in the strongest possible terms, his pantomimesque attitude towards DOCTOR WHO — a series to which his 8 predecessors lavished so much care and attention to detail. We equally abhor his 'outside' money-grabbing interests which have proved to have a rebound affect on the series—is it any surprise that Eric Saward quit because the only person authorised to make important discussions would at times be out of reach hosting conventions on the other side of the Atlantic?

Michael Grade has now gone on record as stating that it is not the series which is on trial—BUT THE PRODUCTION TEAM—so it does seem we will be rid of a Producer who seems not to care a jot about the show he produces but in ways he can promote his own name. In the meantime, we must grin and bear a season full of all the gross characteristics of recent seasons, but safe in the knowledge that it WILL be the last. . .

This issue...

Cover: PHOTOS from Monster-Con and the W H O Cares 'Keep Birmingham Tidy' events

2-3: NEWS

4: WHOTOONS CLASSICS / COMMENT

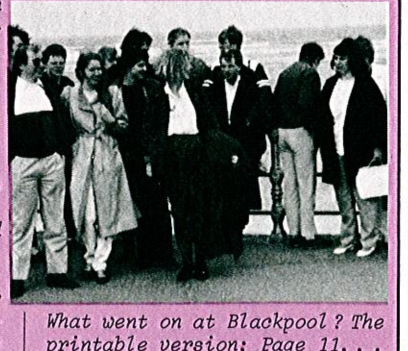
5-7: LETTERS; Your 'W H O views

8-9: INTERVIEW; Graeme McDonald (Controller of B B C2), part 2

10-11: EVENTS; A new, briefer format for reviewing conventions and events around the country

12-13: INTERVIEW; William(Ian) Russell in candid conversation

14-15: PREVIEW; A look at what's in store in the Summer Special '86



What went on at Blackpool? The printable version: Page 11. . .

CONTRIBUTORS THIS ISSUE: Phil Bevan(15), John Brand(12,13), Bruce Campbell(3), Tim Collins (8,9), Patricia Fenech(4), Richard Molesworth(10), Richard Starkings(4), Graeme Wood(12-13)

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THIS MONTH'S COLUMN RETURNS US TO DOWN-UNDER AND READER PATRICIA FENECH WHO ACCUSES US OF TREATING OUTSPOKEN AUSTRALIAN FAN ANTONY HOWE UNFAIRLY, WHILST SHIELDING JN-T FROM ABUSE...

Double Standards

I am writing to comment upon what appears to be a case of double standards in your March '86 issue—specifically in the Sound-Off and Letters.

In the course of his remarks in Sound-Off, Antony Howe made an historical analogy to clarify a point referring to the many faces of 'truth' in Stalinist Russia and mindless acceptance of such 'official truth'. The analogy was censored on the extraordinary grounds of offence against good taste. Leaving aside the point that historical facts are just that—FACTS—and as such cannot offend against any sort of taste, I was astonished when upon reading further I discovered amongst the Letters one from Craig Wellington which contained the name censored from Antony Howe's analogy, i.e: 'Hitler'. Even more astonishing was that Craig was permitted to use Hitler's name to describe Antony Howe! Surely if Hitler's name used in a purely historical context with no reference to anyone was considered unprintable on the grounds of poor taste, how much more offensive was its use as a personal description of Mr.Howe? A case of double standards unless I'm very much mistaken.

If I may, I'd also like to make a few comments upon the contents of Craig Wellington's letter. Does not the fact that he so violently disagrees with Antony Howe prove that Australian fans are quite capable of thinking for themselves and do not 'take (Howe)'s opinion as fact'? Contrary to the impresssion given by this letter, I can assure D W B readers that from my experience as Australasian DOCTOR WHO Fan Club secretary for several years that Australian Fandom is in thrall to no-one. It's extremely democratic with everyone free to think and say whatever they have a mind to. Well—perhaps not everyone. If Antony Howe speaks his mind, supposedly he is being ******esque.

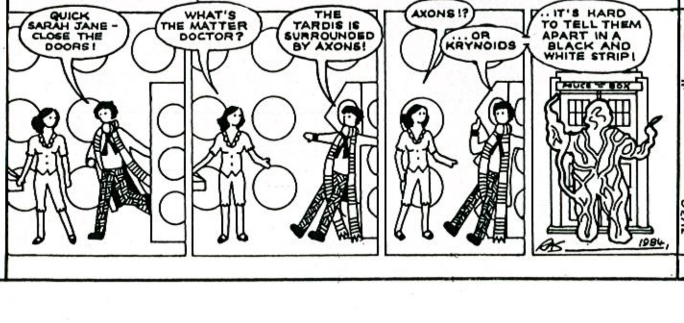
As for the statement that those who agree with the views expressed by Antony Howe represent 'a tiny percentage', this is quite insupportable factually.

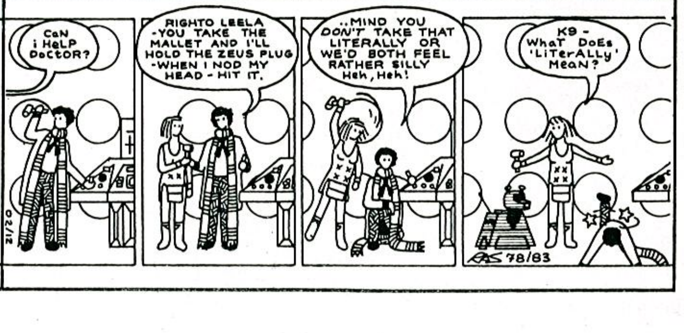
Fact: When Antony Howe resigned from the ADWFC Presidency in 1984, all but one of the club's staff also resigned. We did so because, having just seen all our worst fears for the future of DOCTOR WHO realised in the appalling THE TWIN DILEMMA, we all agreed wholeheartedly with his reasons for taking the stand he did. It's most interesting now to see the terms being used in criticism of the Nathan-turner era which is beginning to appear with growing frequency in fanzines. The analysis is being framed in terms almost identical to those used by Antony Howe in his 1984 resignation editorial.

Fact: Recent polls conducted in Britain and Australia (D W B#33) and interim results of ADWFC's 1986 poll which show that 80+% of those participating now believe Nathan-Turner should step down. These surely prove that far from representing 'a tiny percentage', Antony Howe's views are shared by a landslide majority. And as this is now demonstrably the case, your disclaimer at the end of Sound-Off was not only inaccurate, but unnecessarily insulting to such a long-time and perceptive fan of DOCTOR WHO.

The obvious bitterness permeating this endless and irreconcilable debate over the Nathan-turner era is most unfortunate. Fandom has become so polarised that good-natured discussion of DOCTOR WHO is no longer possible and that to me is very sad.

WHOTOON CLASSICS


QUICK SARAH JANE - CLOSE THE DOORS!
WHAT'S THE MATTER DOCTOR?
THE TARDIS IS SURROUNDED BY AXONS!
AXONS!?
...OR KRYNOIDS
.. IT'S HARD TO TELL THEM APART IN A BLACK AND WHITE STRIP!
POLICE BOX
RAS 1984


CaN i HeLP DoCTOR?
RIGHTO LEELA -YOU TAKE THE MALLET AND I'LL HOLD THE ZEUS PLUG -WHEN I NOD MY HEAD - HIT IT.
..MIND YOU DON'T TAKE THAT LITERALLY OR WE'D BOTH FEEL RATHER SILLY Heh, Heh!
K9 - WhaT DoEs 'LiTerALLy' MeaN?
RAS 78/83

Letters

D.W.B.,
5 Whitegate Gardens,
Harrow-Weald,
Middlesex HA3 6BW.

PREPARE FOR THE WORST...

PAUL MOUNT, Llandaff, CARDIFF

D W B#33 reveals the desperation of Fandom and the depths of DOCTOR WHO in all their lurid glory. The dearth of letters you're now receiving speaks volumes and your fevered headline ("89% of owners said their cats want a new Producer"...or whatever it was) says the rest. It seems that D W B is girding readers to prepare themselves for the worst in the face of John Nathan-Turner's predictable 'business as usual' approach towards the vital Season 23. Still, what else could we expect? Back in March 1985 when the 'postponement' was announced, Nathan-Turner announced his own immediate plans. What was he going to do? Esconce himself in his office and rethink DOCTOR WHO's format for its relaunch 18 months later? Oh, no, Mr. Nathan-Turner packed his collection of Hawaiin shirts, went off on an extended holiday and exhausted the hospitality of even the most ardent overseas organiser. Oh, and he made a great fuss about how much money his risible book Tardis Inside Out was going to earn him.

So DOCTOR WHO is finally doomed. Philip Hinchcliffe (really—passing off an obvious telephone conversation as an interview!) thought the programme was going to be finished and Christopher Barry was less than enthusiastic. DOCTOR WHO is on a collision course towards destruction even before Bonnie Langford arrives to administer the killing blow (I don't know anyone who can even stay in the same room as a programme featuring her!). The Production Office is still in disarray; one story by Robert Holmes (entitled THE MYSTERIOUS PLANET—now how many stories could that title be affixed ??), one by Eric Saward (!), one by Philip Martin, author of the most overrated of the bad bunch that was Season 22 and featuring the return of the silliest monster in living memory, and another story by writers hired only because they can sling something together overnight! After all this I await with bated breath the inevitable announcement that Nathan-Turner will stay on for whatever (if anything) becomes of Season 24.

DOCTOR WHO R.I.P. It's been nice knowing you.

IS JN-T CAPABLE OF GENUINE WIT ?

DR. D. CARLILE, NOTTINGHAM

You are doing an excellent job of producing an interesting magazine despite the relative dearth of news during the hiatus. I'm glad D W B is carrying on for the rest of the year, anyway, and hopefully it won't stop there.

I hope that the series won't stop there either; every piece of news you do get makes ominous reading. First the casting of Bonnie Langford, and now the finalé is to be provided by Eric Saward. And when I read JN-T's remark (D W B#31) that Season 23 is going to be "jokier and lighter", I couldn't help thinking back to Graham William's tenure. (I must say, I'd sooner have Seasons 15 and 16 than 22, even though at the time they seemed a definite step down in quality). Some of the stuff that appeared then was so awful that it was embarrassing—most of the really bad stuff being in Season 17. But at least then there was a Producer/Script Editor team that was, one felt, capable of producing good, appropriate humour that would fit in with the programme (even if they didn't always do it).

I'm afraid I haven't seen anything since TIME-FLIGHT which would let me believe that the JN-T / Saward 'dynamic duo' are capable of it. In fact, JN-T's own words seem to support this. It's going to be a "jokier" series. Some genuine wit would do the show no harm at all, but I have a horrible suspicion that JN-T's wit will be gently inserted—with a sledgehammer! Perhaps people will again hide behind couches, but in embarrassment, not fear.

The description of the Doctor's relationship with his new dietary adviser that we've had only strengthens my fears.

Wouldn't it be nice if JN-T announced one day, not "We've got a new assistant who's going to tease the Doctor about his weight, and it's going to be joky, and we've got some super monsters, really, and we've spent a lot of money on special effects...", but "Wait till you see the scripts we've got!"

Fat chance.

JN-T'S RECIPE FOR DISASTER

DARREN SEVKET, Plumstead, LONDON

Now that information about the next season is being leaked out I fear it will be the last season. I think, on reflection, many fans would agree with Grade's decision that the series needed a break to find its feet again—however, the opportunity has been wasted it seems. Unfortunately, DOCTOR WHO where humour is concerned is usually pathetic, relying on pantomime rather than wit. Add to this decidedly unoriginal plotlines and money being wasted on celebrity names and special effects and you have the recipe for disaster. Even Lawrence Olivier, Star Wars effects and humour from great comedians would not hide ridiculous plots, crummy scripts and inexperienced and dubious direction. Heaven help us.

I'm probably being pessimistic and should keep my opinions to myself until I have actually seen the episodes, but I fear JN-T need not have the opportunity to again decide whether he should retain the producership—Grade, Milne and the British public would have made it for him. "So long, bud, and thanks for nothing."

AN EXCUSE FOR GRADE ?

CHRIS CHIBNALL, Formby, MERSEYSIDE

Whilst I can appreciate your opinions, is there really any point in continually slagging off JN-T? I know 89% of fans want a new Producer but it's no use moaning about it because he's all we've got so we might as well make the most of it.

If you continually attack JN-T it only gives Michael Grade another excuse to axe the show. He can easily turn around and say, "I've axed DOCTOR WHO because the Producer's become boring and the fans agree with me", triumphantly waving his copy of D W B.

MORE THAN JUST A PRODUCER...

TIM FRANKLIN, Nr.Hitchin, HERTS

There's been a hell of a lot in various fanzines recently about JN-T so I thought I'd say my piece. I reckon JN-T's problem is that he is more than just a Producer—he is also a fan of the show, and as such is unable to take a clear objective viewpoint on the future direction of DOCTOR WHO. The man is too involved and should leave as soon as possible before he unwittingly destroys the programme by his incestuous habit of bringing back old foes and sacrificing them in weak stories. A lot of people, for instance, have criticised Antony Ainley's Master, but let's face it—there hasn't been a great Master story since LOGOPOLIS. Likewise, bad direction and weak scripts have destroyed Omega, the Silurians and Sea Devils, and in ATTACK OF THE CYBERMEN the once mighty Cybermen were a laughing stock.

UNFAIR TO SAWARD

SAUL NASSÉ, BEDFORD

Your season news is very interesting and it is very brave of you to continually fly in the face of CT and Marvel over the last six episodes of the season: someone is going to end up looking very silly!

I do think, however, D W B is mistaken in its pessimistic attitude towards the next season. Now is the time for optimism and a good deal of the comment in D W B is needlessly destructive, especially when some of it is not based on fact.

Firstly the titling of Eric Saward as 'The Demon Script Editor' is quite absurd. From the many interviews with his writers, especially one with Glen McCoy in the next issue of Who Matters, this has been shown not to be the case. He is very concerned to give the writer as full a leash as possible. I don't think Saward has done a very good job as editor, but this seems to stem more from a lack of direction, rather than tampering with scripts. I do feel though that with a tighter brief and the writers conference he held last year that Saward is capable of masterminding an excellent season of scripts.

Most offensive, however, are the comments on the commissioned directors for the next season. Comments on Jones are fair enough, but how does the fact that Mallett directed Black Silk deem him unsuitable to direct DOCTOR WHO? For goodness sake, these people are professionals: directors do have many different styles! Your comments about the third director were, of course, wrong and very insulting to JN-T. Okay, criticise his stories, say he's stayed too long, but don't accuse him of being unprofessional. Now before you say Chris Clough's credentials as an EastEnders director aren't good enough, ask yourself what Graeme Harper had done before DOCTOR WHO? Yes, EastEnders' predecessor, Angels. DOCTOR WHO's future lies with these young men, not the old pros of yesteryear.

IS FANDOM TO BLAME ?

DAVID RUDIN, New York, U S A

I read with interest Jeremy Bentham's preview to his book on the early years (D W B 29/30 and 31), especially his writing that the D W A S was founded in 1976. If DOCTOR WHO has been in a decline, as far as I am concerned it began with Season 15, just one year after the rise of Fandom began. While Fandom has grown larger, the programme has apparently (according to some) declined. Are these two trends mere coincidence, or is there more to be said for it?

AXE THE BEEB'S SALESMEN

SIMON GARDENER, Newport, GWENT

I read with some interest Bill Cotton's claim in D W B#33 that "...income from various activities surrounding the programme ...do not add up to the sort of money that would fund a series". If 'various activities' include selling the programme abroad (and if not why not ?) then this surely can't be true. The DOCTOR WHO Diary lists 47 countries that buy DOCTOR WHO, with each country on average paying under £43,000 for a season—about what the Beeb pays for an episode of Dallas. If this is true then the Beeb's salesmen should be facing the axe — not our favourite show!

>

NOT AT OUR EXPENSE, PLEASE

SIMON EXTON, Bournemouth, DORSET

So, now we know why the Blackpool Exhibition closed: the BBC has cannibalized it to make a mobile one for America. This is also, presumably, the majority of the advertising for Season 23. This is another example of the BBC in general and JN-T in particular, kowtowing willy - nilly. Of course they have a right to such things in America—but NOT at the expense of the British fans. After all, which country is the home of the series ?

CONGRATULATIONS IN ADVANCE

DARAGH CARVILLE, Armagh, N.IRELAND

May I be the first to congratulate you on winning first place in the DWAS 1986 fanzine poll again (yes, I know you haven't won it yet, but you will !).

I've just one complaint about #33—the reference to the director of story 3, Chris Clough, smacked somewhat of a personal attack and was rather unprofessional.

So to Season 23. Pip and Jane Baker ? Good grief, after that Rani travesty, why on earth have they again been employed ? Story 3 looks set to be either the classic or the clanger of the season—probably the latter since JN-T is using an untried director, the Bakers and, of course, Bonnie Unmentionable.

ANSWERS ON A POSTCARD...

IAN SKELTON, Walton on Thames, SURREY

In reply to your reply to Keith Topping's letter in DWB#34; OK, so 117 people out of 2,000 voting in a poll doesn't make it a straw poll, but it does make it likely that the poll is unrepresentative of your readers' views as a whole. How can you assume "'89%' of Fans want a NEW Producer" when only 6% of your readers (not Fandom) replied to your poll ? Answers on a postcard please to...

0.0001% WANT A NEW PRODUCER !

PETER GRANT, LONDON W1

I feel I must write in defence of Keith Topping concerning the validity of the claims you have made based on the DWB Readers Poll. He is quite correct in suggesting they are totally meaningless. You have, yourself, admitted that only 117 people bothered to vote out of a possible total of 2,000. Simple arithmetic reveals that 89% of 117 is a mere 104. If one were to adopt the same disregard for statistics that you have done in #33, one could just as easily maintain that of the world's 110 million fans (cover of #20) only 0.0001% want a new Producer ! It is remarkably easy to manipulate opinion polls so that they tell the story you want to hear, which is why politicians of all parties make so much fuss of them.

Might I suggest that in order to save face for this rather silly piece of foolishness, you print a formal apology both to Keith Topping and, more importantly, John Nathan-Turner himself.

With the risk of offending readers like Keith Topping and Peter Grant, kindly keep your unconstructive criticism to yourself, Peter. It annoys as well as amazes me how people like Keith and Peter have the gall to criticise the presentation of results of a poll in which they didn't bother to contribute towards. Is it my fault only 117 returns were had ? Was it just some freak coincidence that most of the voters wanted a new Producer ? I realise 117 is not exactly representative of a readership of 2,000+, which is WHY, in the foreward to the results I admitted that: "The findings aren't perhaps as representative as they could be...", and which is also WHY I put quotation marks around the '89%' to suggest it wasn't conclusive. What I find most alarming is that Keith and Peter are seemingly intent on blinding themselves to the majority view of their fellow fans who are intelligent enough to deduce that the show is currently being driven into its grave.

To sum up, I would run that cover again as it is truly reflective of the majority of fan opinion, however much this may distress the minority, and refuse to bow to such impertinent suggestions as above.

COMPLACENT READERSHIP

PAUL HASSALL, Crewe, CHESHIRE

I was disappointed to read that only 117 people bothered to enter the last readers poll. Surely out of a readership of 2,000 or so, a few more 'fans' could have motivated themselves to have entered, especially as the form was already printed out for you and all you had to do was spend a very short amount of time just filling in the answers. No trouble whatsoever !

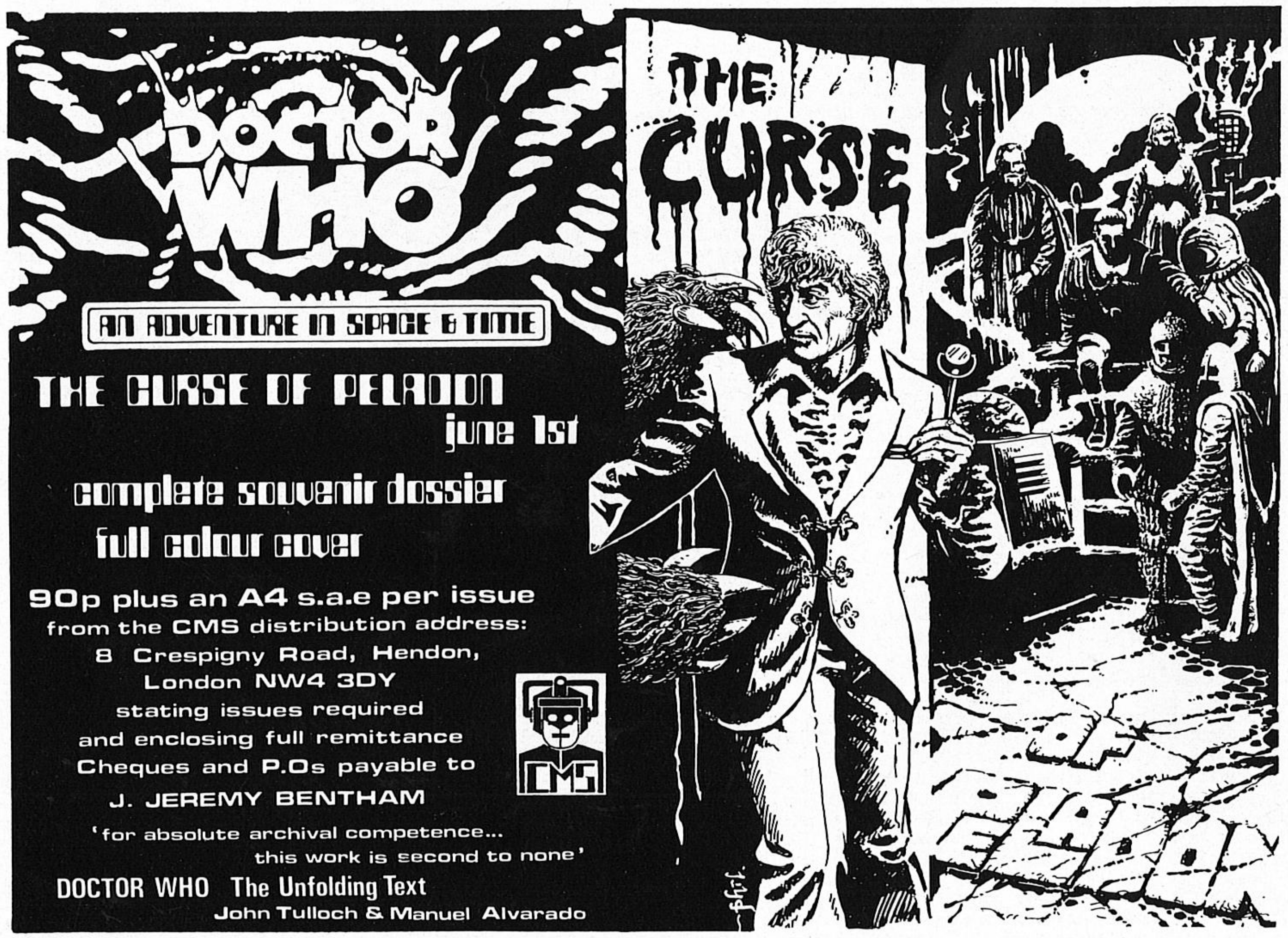
FANDOM APATHY

TIM GREAVES, Eastleigh, HAMPSHIRE

Christopher Perry's letter in #33 was of great interest to me, for I am no stranger to lack of reader response. Likewise the fact that only 117 readers bothered to reply to your survey, although annoying, is certainly no surprise.

Having produced a fanzine myself I am too well familiar with the attitudes of many fans, be they fans of DOCTOR WHO or anything else for that matter. There are a few who are prepared to 'do their bit', contributing written material, interesting items or even just the occasional letter of praise. These fans are few and far between, however. All that the majority are interested in is reading the product of your hard work. You can dig and gripe at them until you go loopy, but trying to get those people off their backsides is a total waste of time. Many are so damned idle that they can't even fill in a simple survey and send it in. Running a fanzine is, on the whole, a thankless task. But be assured, Gary, there are some of us who really do appreciate your work.

In finishing, just a word about the 'new look' DWAS magazine. I don't subscribe myself, but I know someone who does, and I was greatly ammused to see that they've finally got round to copying the DWB 'proper magazine' format. Of course, it's still not a patch on the greatest !



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HAS JN-T NO REMORSE ?

MAXWELL ROWAN, Falkirk, SCOTLAND

To my mind John Jeffrey's article in #34 was the finest piece of writing I have read in a long time. He pinpointed exactly what is wrong with JN-T's style of production. Having been a supporter of JN-T up to the hiatus, my feelings have soured over the past year through his smug and self-conceited attitude. In my opinion, his first season was his finest and I think this can be attributed to three factors; namely Tom Baker, Christopher Bidmead and Barry Letts. Once they were gone he was left to his own devices and then immediately produced the very patchy 19th Season, even though he surpassed himself with EARTHSHOCK. Then came the disappointing 20th Season which, together with the popularity of EARTHSHOCK, started off his obsession with resurrecting the Doctor's past to ludicrous proportions. The disappointment of the 20th Season was not eased by the postponement of the Dalek story, and I feel JN-T would have left after the anniversary story had the Dalek tale gone ahead in 1983. But he couldn't leave until he had done one Dalek tale at least. Having been Producer and not doing a Dalek story was unthinkable, so he gave us the 21st Season which was a marked improvement on his previous two. Then Davison left and he simply just had to stay on again to produce Colin Baker. Not content with being the longest-running Producer, but it seems he wanted also to produce stories with all the Doctor's most popular enemies and he would have done had Season 23 gone ahead.

This selfish egotism is something the programme could do without. Does the man not have a single shread of remorse considering what he has done to DOCTOR WHO? As John Jeffrey said in his article, "JN-T himself cannot see anything wrong with his actions". For "cannot", I would have said "WILL NOT", for it seems far more appropriate.

And so we will have to suffer another anti-climatic bunch of episodes with poor direction, a Doctor with lost potential and two irritating female companions, plus the obligatory light-entertainment guest stars.

Deja Vu ? Oui !

"LIKE RATS LEAVING A SINKING SHIP"

DEREK DU BERY, LONDON N1

I agree with John Jeffrey's article absolutely. Anyone who watched Robin of Sherwood recently will realise just how bad DOCTOR WHO's directors are in comparison. Despite the ham acting that prevails in Sherwood Forest these days, it's worth watching just for the camera work. You certainly can't say that about 'WHO.

I hope your story about Eric Saward is true—let's hope JN-T follows his example. It does seem a bit like rats leaving a sinking ship—after having chewed a hole in the bottom !

The 'No Repeats' news was hardly a great surprise. It becomes blatantly obvious that BBC Enterprises intend to squeeze every drop of profit possible out of the series and if the BBC repeat stories, it limits their choices for future video releases. Another example of this attitude is apparent in the travelling exhibition. Seeing as the future of the show rests on its British audience-figures, it seems extremely short-sighted to be concentrating on foreign promotion, especially at this critical time.

JULIA SMITH; 52 JN-T; 6

JEREMY ALDERSON, CAMBRIDGE

I question John Jeffrey's assertion that because JN-T is still Producer, that Michael Grade does not want DOCTOR WHO to succeed. JN-T is on the BBC staff. He can't be sacked without a reason, and if he was moved to another programme, then one of the other Producers would have to be moved to DOCTOR WHO. Firstly, JN-T might be no better at producing another programme and secondly, finding a willing, good and experienced Producer for DOCTOR WHO, which is not a particularly prestigious show as far as a Producer is concerned. Julia Smith produces 52 hours of programmes a year. JN-T will produce 6. EastEnders has won several awards and gets good ratings—when has DOCTOR WHO last done either ?

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Graeme McDonald
CONTROLLER OF BBC2

ON MARCH 17TH OF THIS YEAR, DWB MADE A HISTORIC VISIT TO THE BBC'S FAMOUS SIXTH FLOOR—THE FIRST TIME EVER THAT A DOCTOR WHO PUBLICATION HAD BEEN GRANTED AN INTERVIEW WITH ONE OF ITS DECISION-MAKING INCUMBENTS. THE MAN WE SPOKE TO WAS GRAEME MCDONALD, A NAME LITTLE KNOWN TO FOLLOWERS OF THE PROGRAMME, BUT WHO, FOR SEVERAL YEARS AS HEAD OF DRAMA SERIES AND SERIALS BETWEEN 1977-81 HAD MORE CONTROL OVER THE SHAPE OF THE PROGRAMME THAN ANYONE ELSE. IN THE FIRST PART OF THIS INTERVIEW, GRAEME MCDONALD DISCUSSED THE IMPORTANT DECISIONS HE MADE, INCLUDING THE CASTING OF TWO PRODUCERS—GRAHAM WILLIAMS AND JOHN NATHAN-TURNER—AND IN THIS FINAL PART WE BRING THE INTERVIEW UP TO DATE WITH HIS ACCLAIMED POST AS CONTROLLER OF BBC2

IN 1981 YOU MOVED ON TO BECOME 'HEAD OF BBC TV DRAMA GROUP'. HOW DID THIS DIFFER FROM YOUR PREVIOUS JOB AS 'HEAD OF DRAMA SERIES AND SERIALS' ?
It was more remote and so it wasn't at first sight so enjoyable a job. Whereas down in Union and Threshold House, where Series and Serials live, one wandered around every day seeing and talking to the people making the programmes for your department, but up here with Plays Department one somehow stretched too thin and it was too remote, I found. I never personally came to terms with the job really, although I hope I did it satisfactorily, and I was just about to come to terms with it when I was moved into this job.

WHAT WAS YOUR OPINION OF THE INCREASING NUMBER OF INTERNATIONAL CO-PRODUCTIONS ? DID YOU FEEL THIS WAS THE FUTURE FOR ALL DRAMA ON BBC TELEVISION ?
Well not everything is. If you actually analyse the amount of drama that's made not everything is. And if you take 52 hours of EastEnders, or Angels as it was in my day out of it, immediately you can see that it is not as big a factor as you're making out. But it's become an important factor and I think we've managed to ensure that it's not tainted our editorial control. The thing that made me most nervous was when we embarked on Tender is the Night, because that is a wholly American subject. We wanted to do it because F. Scott Fitzgerald is a writer that I hold in very high regard and Dennis Potter is an adaptor that I hold in very high regard, and I thought that it was a book that would make a serial that the English public would enjoy. And indeed it did. But that was the first really American thing we've done and I don't see us needing or even wanting to do that many.

DID YOU HAVE ANY CONTACT WITH DOCTOR WHO AS 'HEAD OF DRAMA' OR DID YOU CEASE TO HAVE DAY TO DAY CONNECTION WITH INDIVIDUAL PROGRAMMES ?
Oh no, one would always see them on transmission, but sometimes David Reid who took over from me would ask my advice about certain things. There's a certain folklore about DOCTOR WHO which Shaun Sutton passed on to me: that you have to be very caeful where you leave the Doctor at the end of any episode because a young audience doesn't understand certain grown-up rules about cliffhangers, and if you leave him in a situation where he might easily be as good as dead, or under the water or whatever, it was a bad idea.

THERE WAS A FAMOUS CONTROVERSY OVER ONE OF PHILIP HINCHCLIFFE'S FREEZE-FRAME ENDINGS WITH THE DOCTOR BEING HELD UNDER WATER.
That's quite right.

WHEN YOU DID WATCH THE PROGRAMME, AT TRANSMISSION OR WHENEVER, WERE YOU PLEASED WITH THE DIRECTION JOHN NATHAN-TURNER WAS TAKING IT ?
Yes, I was. As I've said, I thought Peter was an inspired choice and I found he had great charm. The storylines at that time seemed pretty good to me and for once I was seeing the programme with all the effects on.

"THE MONEY ENTERPRISES MAKE THEY REINVEST IN OTHER PROGRAMMES"

DO YOU KNOW HOW MUCH OF THE MONEY THAT THE PROGRAMME MADE OVERSEAS WAS PUT BACK INTO MAKING IT ?
Well, it doesn't always work like that. The money that Enterprises make is money that they reinvest in other programmes and also in programmes that are in co-production. The actual details of how DOCTOR WHO is funded are beyond me now.

WERE YOU THE PERSON WHO GAVE THE GO-AHEAD FOR THE 90 - MINUTE SPECIAL 'THE FIVE DOCTORS', THE 20TH ANNIVERSARY SPECIAL ?
I think it was me, but you'd need to check the dates. I was certainly very aware of it in my memory.

AND DID YOU THINK IT WORKED ?
Yes, it did.

WERE YOU INVOLVED IN THE INITIAL GO-AHEAD FOR 'THE TRIPODS' ?
No. The Tripods was an idea that came through the Department when I was there but the Controller of BBC1 at the time, Bill Cotton, was not as keen on the idea as indeed I was. But I wanted to get the series on at the time of the Olympics, I remember, and to make the tie-up more clear. In fact the idea then resurfaced, probably with David, and was presented to Alan Hart who took it on.

WHAT DO YOU THINK WAS YOUR GREATEST ACHIEVEMENT AS HEAD OF DRAMA GROUP ?
I think the period that Series and Serials is now in, by which I mean that when we knew that David Reid was leaving, the fact that I had appointed Jonathan Powell as Producer and had watched his rise to take over that Department. I think that's the achievement that springs to mind at the moment, especially with his successes last night at B.A.F.T.A. with Edge of Darkness et al.

IN 1983 YOU BECAME 'CONTROLLER OF BBC2'. WAS THAT A NATURAL PROGRESSION ?
No, there are very few people from fictional programmes who get to be Controllers. I don't know why. Well I do know why: the people who work in Current Affairs and / or Sport are normally more political animals who get the job. I can only think of Bill Cotton and myself who are exceptions to that—he came out of Light Entertainment and myself out of Drama. It represents a very heavy shift of emphasis because the people in charge of Current Affairs and Documentary Departments don't find the exact affinity that they would have done with, say, Brian Wenham in this job, whereas people from Drama Group and Light Entertainment know how my mind works and I know how their minds work, so they get nowhere really!

HOW MUCH CONTROL OVER THE OVERALL OUTPUT OF THE CHANNEL DO YOU HAVE ? I NOTE THAT 'THE DAILY TELEGRAPH' TV CRITIC WROTE LAST WEEK THAT BBC2 IS GETTING AN ALMOST EMBARRASSING AMOUNT OF REVIEWS !
Well, that was very pleasant. I personally keep rather a low profile in terms of Press, so if things are recognised I get very chuffed. It takes about three years for the seeds that you've sown to come through. Screen Two is an invention (now in its second year) that took a whole year of me being in the job to think of it and to get it right and to get all the material together, so that we could get all that on screen at one time.

So to answer your first question, you have very detailed responsibility for the commissioning of everything that's on the channel and every single serial that arrives from Jonathan, every single series, not every single play but every grouping of plays. Screen Two is put together by Peter Goodchild who is now the Head of Plays and myself, though he commissions the individual film. He'll consult me on certain ideas—Hotel du Lac was something we both went for together. The running order is something we'll assemble together.

There are great chunks of course which don't exactly look after themselves but are repeated year after year. Newsnight is running there year after year, just as Panorama is on BBC1.

ARE YOU LEFT MORE OR LESS TO YOUR OWN DEVICES, OR DOES BILL COTTON AS MANAGING DIRECTOR OF BBC TV POP HIS HEAD AROUND THE DOOR ?
Both Bill and Brian Wenham, who's Director of Programmes, keep an eye on what one's up to. Brian is and was a very adept scheduler, so he keeps an eye on what I'm up to. It's very seldom that I can teach him new tricks, but sometimes I have. Of course responding to the very adept scheduling of BBC1 has been quite stimulating the last couple of years.

DO YOU FEEL THAT SCHEDULING IS THE ART OF FITTING THE TIME - SLOT TO THE PROGRAMME, OR THE PROGRAMME TO THE TIME - SLOT ?
I don't know what's behind that question, but the way I regard it is just maximising the audience for the programme that's been produced by somebody. You sometimes feel that you've got one arm tied behind your back on BBC2 because you're scheduling after BBC1 has scheduled, so you have to find the ways of complimenting what they have done. Channel 4 for instance tends to schedule on its own. It will sometimes overlap identical programmes with ITV but that doesn't worry them. I think that in the end it's wasteful to do that. So we never book drama against drama, for instance.

"NO PRODUCER WANTS TO MAKE A PROGRAMME THAT NOBODY IS GOING TO WATCH"

HOW IMPORTANT ARE RATINGS ?
They're not at all important, but they've always been important to the programme-maker. No Producer of DOCTOR WHO wants to make a programme that nobody is going to watch. Every professional in every facet of this business wants the biggest audience that they can get for their programme. So people would be lying if they said that ratings were not important. They're important simply as a mark or measure of how well you've done.

BUT DO YOU FEEL THAT BBC2, LIKE CHANNEL 4 WHICH IS REQUIRED TO UNDER THE BROADCASTING ACT, IS AIMING AT MINORITIES RATHER THAN AT MASS AUDIENCES ANYWAY ?
Oh yes. If we forsook the audience for the sort of programmes that they've made, and the achievements that BBC2 has, then that would be lunacy. I don't for a second suggest that we do that. One is always looking for new programme forms. That's the most adventurous thing to my mind.

DO YOU FIND THAT RATINGS ARE A GOOD MEASURE OF QUALITY ? FOR EXAMPLE, ITV TEND TO PRODUCE MORE WIDELY POPULAR PROGRAMMES THAT APPEAL TO THE 'SUN'-READER TYPE, WHEREAS THE BBC ARE MORE INTENT ON PRODUCING 'QUALITY' PROGRAMMES, AND MORE SPECIALIZED PROGRAMMES LIKE OPERA AND BALLET PRODUCTIONS WHICH ARE GUARANTEED NOT TO ACHIEVE HIGH AUDIENCES, AND YET THE BBC MAINTAIN THAT THEY PROVIDE A MAJOR CONTRIBUTION TO THE OVERALL TELEVISION YEAR.
Ratings are not a measure of quality, they're a measure of the number of people who watch an individual programme. I think that you're right that the BBC overall puts the better foot forward. ITV have had their peaks; their Jewels in the Crown we all know. Channel 4 too have emulated BBC2 in a lot of areas. The only area in which they've had no success is a science documentary series of the weight of Horizon. They tried one and they failed. They've got very good Natural World type programmes, they've got very good drama and they've got good films as well. So I think both Channel 4 and BBC2 are measuring up to each other, and indeed the audience size is getting approximately the same.

What I think the BBC does do is stick with an idea. And it's even possible, if one could go back in time and look at DOCTOR WHO—and if that had been an ITV invention and had not been successful ? The BBC act of sticking with things, particularly in light entertainment and comedy, until they become more assured. Part of the enjoyment of programmes like DOCTORW WHO and light entertainment is habit, and you've got to have the courage to stick with those.

WOULD YOU LIKE TO MATCH THE CHANNEL 4 POLICY OF REVIVING OLD PROGRAMMES ALTHOUGH WE REALISE THERE ARE LIMITS IMPOSED BY EQUITY ?
Yes, there are. I decided to run I Claudius when Robert Graves died, and that's quite a financial burden. I think a lot of the public think these are almost free, but they're not. They're very expensive and rightly so in terms of the artists' fees. And as you yourself said, there are limits. This was a special occasion and they allowed us to do that. We are considering running The Forsythe Saga but that would need a special arrangement with Equity to do that because that's 26 programmes and we're only allowed 26 programmes a year.

ARE THERE NOT NEGOTIATIONS IN HAND TO LOOSEN UP THE RESTRICTIONS WITH THE START OF DAYTIME TELEVISION IMMINENT ?
There will have to be discussions about Daytime. Those are yet to come. Already we do have different conditions for peak-time: 6 to 10 30 compared to before that and after that. You can play comedy, for example, on BBC1 on a Sunday afternoon and it doesn't go against your quota for peak-time.

"I WOULD ALWAYS WELCOME A REPEAT SEASON OF DOCTOR WHO ON BBC2"

I'VE SEEN IT STATED IN SOME PLACES THAT IN 1984 YOU HAD AUTHORISED A 'SIX FACES OF DOCTOR WHO' SEASON, AND THAT IN FACT EQUITY AGREED YOU COULD HAVE TWO OVER THE NORMAL LIMIT FOR IT, BUT THAT IT WAS NOT POSSIBLE BECAUSE AUTHORISATION CAME THROUGH TOO LATE ?
I think what happened was that I wanted to put it on on BBC2 in a series of early evening holes that appeared to be free of any clash with anything on One, and when BBC1 actually finalised their schedule we found we were overlapping drama with drama and couldn't do it. I think that was the reason.

WOULD YOU BE SYMPATHETIC TO DOING A REPEAT SEASON OF DOCTOR WHO ON BBC2 ?
Yes, it's always been very popular and it has transferred very well onto BBC2. When finances and the contractual situation allow, I would always welcome it.

HOW ABOUT THE NEAR FUTURE ? WHEN THE PROGRAMME WAS SUSPENDED, BILL COTTON SAID THERE WAS A STRONG POSSIBILITY OF REPEATS TO FILL THE GAP.
I will talk to Michael(Grade), but he will be the first to decide whether he is going to repeat any to freshen the programme up again in the public mind. It is his right to do that first.

IF WE COULD TURN BRIEFLY TO 'STAR TREK', ARE YOU AWARE OF THE CONTROVERSY OVER THE 4 BANNED EPISODES ? 3 EPISODES HAVE NEVER BEEN SHOWN, AND ONE WAS SHOWN ONCE AND NEVER SINCE. DO YOU NOT THINK IT RIDICULOUS THAT THE ENLIGHTENED BBC...
You must talk to Programme Acquisition, because out of interest I mentioned that to them and they deny that this is the case.

I'VE GOT THE NAMES OF THE EPISODES HERE...
I think I'd be wasting your time really because I don't know the facts. Out of interest, I did ask them and they said that was not the case.

WITHOUT ASKING YOU TO BE DISLOYAL TO THE BBC OR TO COLLEAGUES, DO YOU HAVE ANY VIEWS AS TO WHY DOCTOR WHO FELL INTO DISFAVOUR ?
Well, I DO think it became too violent. I was very startled at what I saw. There were sequences that were sort of sado-masochistic, as far as I could see. I think there were misjudgements at that time.

ARE YOU STILL QUITE SURPRISED TO SEE JOHN NATHAN-TURNER STILL THE PRODUCER OF DOCTOR WHO AFTER ALL THESE YEARS ? DO YOU THINK THAT MIGHT HAVE BEEN AN ELEMENT; THAT HE WAS RUNNING OUT OF IDEAS WHICH IS WHY THEY WERE GOING IN THIS DIRECTION ?
It's been off the screen for quite a while. It'd be impossible to say whether they've been running out of ideas because I don't know. I know that John was one of the keenest and the most ardent fans of the series, and therefore I think that his continuing interest in being the Producer is of great value.

IS THAT ONE OF THE REASONS WHY HE WAS APPOINTED TO BE PRODUCER IN THE FIRST PLACE AFTER BEING PRODUCTION UNIT MANAGER FOR 3 YEARS ?
He was made a Producer, and the fact that the job on DOCTOR WHO then became vacant was coincidental.

DO YOU FEEL THAT THE PROGRAMME—WHICH BILL COTTON HAS DESCRIBED AS "THIS PARTICULARLY IMPORTANT PART OF OUR DRAMA OUTPU"—HAS A LONG-TERM FUTURE, GIVEN ALL THE PRESS RUMOURS AND SO ON ?
I would think it has. I think it will be very educative to see what it feels like when it comes back because it has never been off the screen for so long. And that can have one of two effects; either you'll wonder what the fuss was about in the first place, or you'll say, "My God ! Now I see why we've missed it !"

WERE YOU YOURSELF SURPRISED THAT IT WAS TAKEN OFF FOR 18 MONTHS ?
I think if I'd been closer to it. I'd have found it demoralising if I were the Producer because I wouldn't have understood the sense of giving something a rest. In fact, if you have the courage to give something a rest it can do it a lot of good, and I'll bet that's what will have happened.

"I THINK AROUND THREE YEARS IS A GOOD TIME ON ANY PROGRAMME"

WHAT WOULD YOU SAY WAS THE IDEAL NUMBER OF YEARS FOR A PRODUCER TO DO A PARTICULAR PROGRAMME, AND STILL RETAIN A CERTAIN DEGREE OF PROFESSIONALISM ?
Well, I should think around three years is a good time on any programme; You take a year to really understand the detail of the job in any television function, and then the second year you are more than beginning to and you are influencing it, and in the third year you can consolidate that. And in the fourth year there's the danger that you get bored or complacent.

One of the great sins of production in this country is that we are very bad at maintaining success. In America people know when they've got something and how to keep it going. One of the most difficult things with the successful series in this country, whether it's DOCTOR WHO or All Creatures Great and Small, is encouraging people to go on and do it again. They ALWAYS want to tackle something fresh, and that's a sign of the health in the industry as well, but it can have a malfunction too.

DO YOU HAVE ANYTHING OF THE CALIBRE OF 'EDGE OF DARKNESS' COMING UP ON BBC2 ?
I hope so. There's two very powerful series in the Autumn. Currently there's a medical series with Peter Davison and a very strong programme about urban violence called King of the Ghetto, and then in the Autumn—well, wait and see !

ANY NEW FANTASY SERIES ?
There is one in the works, yes.

JONATHAN POWELL'S 'SPACE COPS' ?
That's right. That's on BBC2, yes.

AND FINALLY, THE SIXTY FOUR THOUSAND DOLLAR QUESTION: IF MICHAEL GRADE DIDN'T WANT TO CONTINUE DOCTOR WHO ON BBC1, WOULD YOU CONSIDER TAKING IT FOR BBC2 ?
One golden rule I have about BBC2 is that it's never allowed to be a wastepaper basket for BBC1, and I'm not suggesting that DOCTOR WHO in any sense would be wastepaper, but I always think very carefully because, unwittingly, you can collect shows that fall of the shelf. It stultifies the fresh look of your own channel. So, in a guarded way, I'm saying that I would think very carefully.

GRAEME MCDONALD, THANK YOU VERY MUCH

WHO CARES

POLICE BOX
Birmingham
ENVIRONMENTAL SERVICES
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Your City, Your Council, Your Future.

Report and pictures by
RICHARD MOLESWORTH

The 'Who Cares' day on May 1st in Birmingham was organised by the Keep Britain Tidy Group. The original line-up of guests were Patrick Troughton, Jon Pertwee, Anthony Ainley, Janet Fielding and Richard Franklin. Unfortunately Jon Pertwee had to drop out (he went to a convention in America instead !) but was replaced by up-and-coming companion Bonnie Langford, her first DOCTOR WHO-related event.

There were several stalls set up in the square by Titan Books, The DOCTOR WHO Shop and Birmingham's sci-fi shop Nostalgia & Comics. Target Books were also supposed to have had a stall but were missing on the day, as well as John Fitton, the DWAS and John McElroy, all of whom had booked stalls.

The event opened at about 9.00 a.m. and it was clear from the start that it was going to be organised chaos ! Nostalgia couldn't find their stall, and when they did, they couldn't find the Mandrell prop and the Foamasi suit that they had brought along earlier. At about 9.45, Richard Franklin arrived and started walking around (incognito), looking at the stalls and talking to those who recognised him.

10.00 saw the start of the Radio W.M. outside broadcast from the central stage, which also boasted the Tardis prop from the 2nd Peter Cushing / Dalek film (dilapidated was not the word for it...). This was only the standard Radio O.B. and nothing special happened until 10.45 when the 'WHO theme music started; the stage exploded in a mass of dry ice and pyrotechnics, and the five guests emerged from within the Tardis.

The group, primarily Patrick and Bonnie, were interviewed on stage for about 15 minutes , had some photos taken with a Dalek and, whilst Pat disappeared , the other 4 got down to business at hand—autographs—and queues of Longleatian proportions began forming !

At 11.15, the Josiah Mason Hall was the setting for a talk on keeping Birmingham tidy. On stage were the Mayor of Birmingham and other dignitaries. Suddenly, a giant video - screen lit up to play a 5-minute clip from THE FIVE DOCTORS, showing the 2nd Doctor and the Brigadier's escape from the Yeti. This was to introduce Patrick Troughton onto the stage who gave a talk on litter, and mentioned that he and his companions "had nipped forward to the year 2018, where Birmingham was a clean city" , and had also "discovered the name of that year's Grand National winner !" He was, however, elusive when questioned on whether Brum staged the 1992 Olympics, saying he would keep the answer a "glorious surprise"!

Troughton rejoined the other 4 guests at 11.45 to sign autographs, and one could expect to queue for up to an hour !

The guests were very good in public. Troughton was in full costume (apart from the beard and the 'I love Jon Pertwee' badge), and mostly clowned about. Bonnie Langford handled the event very well and, although still not DOCTOR WHO material in my mind, was absolutely wonderful and it started me thinking that maybe she might just pull off the role of Melanie... Richard Franklin was very friendly and managed to raise £30 for Franklin's 'Bow Wows'—his own Band Aid - type charity. Anthony Ainley talked in length about his part in the forthcoming Season 23 and Janet Fielding revealed the pitfalls of location filming (i.e: it's usually very cold...).

The autograph session carried on until 2.00 when. one by one the guests retired in search of something to eat and to find a cure for writers cramp !

The organiser of the event , Ray Mapp, was delighted with the way things had gone, and with the 'Who Cares' campaign set to run for 3 years, other events are being planned, including a charity auction. So the good Doctor will never be far away from the public eye in Birmingham in the near future...

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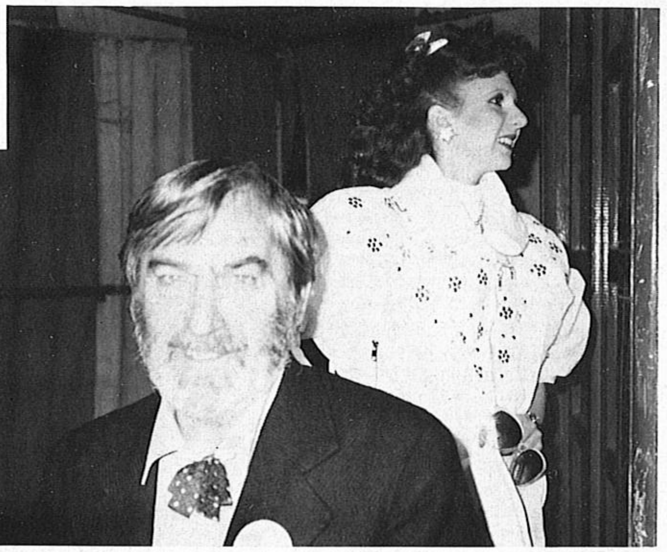
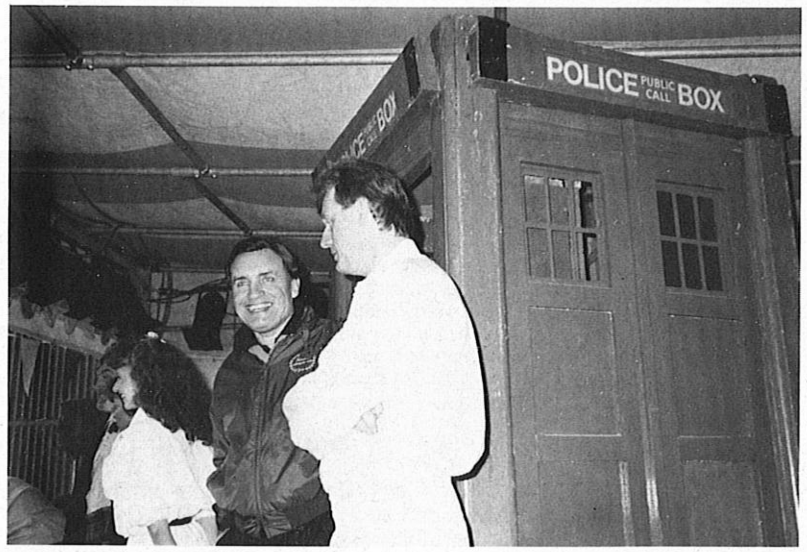




MONSTERCON

Pictures by
SIMON GEORGE and JOHN TRAINER

Primarily in an attempt to reinstate their reputation as the country's largest and best-run Local Group—following the disaster that followed in the wake of the Production Office receiving a copy of one of their earlier and more notorious Megazines, which resulted in Colin Baker boycotting PanoptiCon 6 and the subsequent cancellation of the event—the Merseyside Local Group pulled off a stunning feat in organising one of the slickest and action-packed events yet staged in Britain, raising hundreds of pounds for the Cot Death Charity in their auction along the way.

Approximately 150 fans filled The Holiday Inn in Liverpool on Saturday May 10th for 15 hours of non-stop events, culminating in an evening of fun and games, all the more enhanced by the enthusiastic participations of many of the guests. And what a guest list, too; the highlight of the convention saw the reunion of original companion actors Carole Ann (Susan) Ford and William (Ian) Russell , together for the first time since 1965, and also Debbie watling's long-awaited revenge on Frazer Hines for all the tricks and jokes he and Patrick pulled-off during her time as Victoria — covered from head to foot in crazy foam by, appropriately, 2 Cybermen! Other guests included Nabil Shaban, another convention first, who gave little away about the 23rd Season but delighted the audience with his own fan-like reminiscences and impressions of Sil; Target Editor Nigel Robinson who received ideas from the audience on future DOCTOR WHO book formats as the 30 or so remaining adventures will have been novelised within the next 2-3 years; director Pennant Roberts and 2 other 'monster' actors; Michael Kilgariff and Terry Molloy.

All credit must go to MLG organiser Graeme Wood, as well as co-organiser John Brand who handled the compering and the interviews with great flair.

Whatever their past reputation, MonsterCon must go some way towards relinquishing their previous tarnished image , and hopefully the DWAS will give them another chance at organising a PanoptiCon in the near future...

BLACKPOOL '86

For the 10th year in succession the Lyric Hotel at Blackpool played host to 70-odd fans who made the annual pilgramage to this top seaside resort for a weekend of madcap fun. Appropriately, coinciding with the 10th anniversary month of the DWAS, this year was steeped in nostalgia care-of Sue Moore's collection of stills of Blackpools past, as well as anticipation in view of the rapidly approaching Season 23.

This event is particularly popular because it provides a unique opportunity for fans to relax together, seldom achieved at conventions due to their very nature of presenting a packed line-up of events.

The Blackpool Exhibition — which originally provided the lure for this site—was barely missed, perhaps indicative of the repetitiveness of its exhibits over the past couple of years, and instead the town centre, the amusements and Europe's largest pleasure park provided the outside entertainments and a fun time was had by all.

Entertainments of a DOCTOR WHO nature were also to be had at the hotel, hosted amicably for the second year running by Peter Lovelady. Once again, the highlight of Blackpool proved to be the late night Saturday viewing of a compilation of excerpts from DOCTOR WHO stories played to appropriate backing music , which had everyone rolling about with laughter. Also worth mentioning was a compilation tape featuring just about everything connected with DOCTOR WHO that has appeared on other shows over the years—from K9's memorable appearance on The Generation game in 1981 to Michael Grade's recent Clive James Show interview.

Once again the weekend of May 16-18th rushed by at a furious pace, but here's to another 10 years...

William Russell

CONDUCTED BY JOHN BRAND AND GRAEME WOOD AT THE LIVERPOOL PLAYHOUSE ON WEDNESDAY, 30TH OCTOBER, 1985

HOW DID YOU GET INTO ACTING ?
When I was at school I started to act and I found it was something I could do...as opposed to the lessons ! And it went on from there really. It was something that was very gradual... I was drawn towards it and enjoyed it as a young boy.

After leaving school I went into the Air Force and when I left that I went to university and started acting again (I had done some acting in the Air Force and organised entertainments) . I didn't do anything professional until I left university and went into Rep.

WHERE WERE YOU IN REP ?
That was at Tunbridge in Kent (it doesn't exist anymore). I was there for about six months, and then I got a chance to go to the Oxford Playhouse and I was there for two years

I left that to go into Hamlet with Alec Guiness and that brought me to the West End. It was a very exciting experience, and also a very dramatic one because they had installed in the New Theatre (now the Aldbury Theatre) a new lighting console so they could control everything from the back of the theatre instead of having people pulling on ropes. Everything went wrong on the first night! It was very memorable for it was an absolute fiasco and as a result we received very bad notices. We came off in six weeks—it was all a great disaster but very unfairly, I think, for it was a very remarkable performance. But it was all marred by this lighting. We did it all on a very simple black stage, so a lot depended on the lighting effects, so when people started appearing in the wrong places it all became a great disaster.

WHAT ELSE DID YOU DO BEFORE BREAKING INTO TELEVISION ?
I then started doing films. I did films and theatre long before I did television. I did about twelve films altogether.

ANY PARTICULAR FAVOURITES ?

Yes, definitely. I enjoyed doing a film called They Who Dare , which was directed by Lewis Milestone who was a very famous American director. We did the film in Cyprus and that was very exciting.

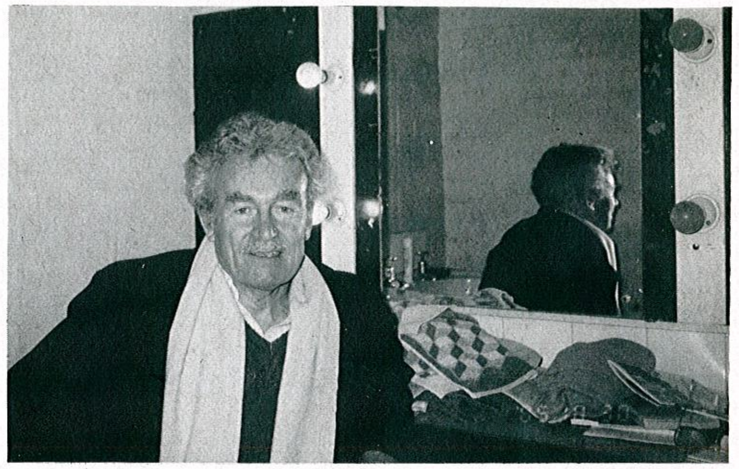
DID YOU TEND TO FIND YOURSELF ALWAYS CAST IN HEROIC ROLES ?

Yes, I think I was rather typecast in those days. I was a dashing young lieutenant in that, and I was in an Alan Neame film called The Man Who Never Was. I played a young R.A.F. officer in that one who got killed.

DID YOU ENJOY ALL THESE PARTS WHERE YOU GOT KILLED ?
(Laughs) No, because you didn't have much of a part really !

HOW DID YOU BEGIN IN TELEVISION ?
The first television I did was a magazine programme where I was introduced by Flora Robson as a bright, young 'Actor of Today' who was now going to do a scene with Susan Holman, who happened to be Vivien Leigh's daughter. The only thing was that Vivien Leigh's daughter didn't want to act at all and had been roped in. That programme was done at Lime Grove—all live, of course !

I then did a series which I enjoyed very much; a children's series based on Robert Louis Stevenson's book St.Ives. It was a story about a French aristocrat captured during the Napoleonic wars who then escapes from Edinburgh Castle. It was all about his romantic adventures in England and Scotland, travelling in hot air balloons ! In the end he wins the hand of Flora , the good Scottish girl. I must have done that in the early fifties. In those days we would record little bits on film, like the balloon sequences, and then go into the studio. Live TV had a wonderful first-night feel about it and was very exciting.



I then did a series of plays based on the works of Maxell De La Roche. She was a Canadian who wrote very popular adventure stories. She created a family and I was young Rennee , a mad-cap young Canadian ! We had a marvellous time doing that. We used to do it live on Sunday and again the following Thursday and I remember this one daring scene where I woke up in the hay with this girl and she said, "Was it alright ?", and so on. And that was done on the Sunday, but when it came to repeating the play on the Thursday the show's producer, Douglas Allen, said, "We've had word from the Palace—they didn't like it" ! So they cut that scene and we were censored !

I was still doing theatre then. I appeared in a marvellous play called Montserrat with Richard Burton at the Lyric Theatre and I did another one called The River Line in which Paul Schofield and Virginia McKenna starred. I think I only understudied in that.

The real breakthrough for me on television came when I was screen-tested for The Adventures of Sir Lancelot. Soon we had Robin Hood with Richard Greene in one studio, Sir Lancelot with me in another and The Buccaneer with Robert Shaw in another !

After that I had a marvellous offer from the BBC to star in Nicholas Nickleby in a great twenty-week series and then I did David Copperfield. Both these series were still live.

HOW DID YOU GET INTO DOCTOR WHO ?
Well, DOCTOR WHO was suggested to me by Verity Lambert who got in touch with me and said that she'd like me to play this character called Ian. So we had various conversations and I met Billy, Jackie and Carole.

WHAT WERE YOUR INITIAL IMPRESSIONS OF YOUR THREE COLLEAGUES ?
I was very impressed with Billy because he had been such a famous character-actor in British films. He was marvellous in Brighton Rock and wonderful in The Way Ahead. Billy played a sergeant in that one and was really terrific so it was very nice to meet him. Jackie and Carole I didn't know. It was certainly true that we formed a very happy little group with Verity and the directors we had.

WHAT DID YOU THINK OF THE SCRIPTS ?
Well, we used to argue furiously about them ! The first story seemed to us to be absolutely extraordinary because we went back to the Stone-Age and the actors had to do Tarzan-like acting. We could hardly rehearse it, we all laughed so much !

Then, very quickly, we did the first Dalek one and it was then that the series really took off. The first time I realised that it was going to be successful was picking up a copy of The Evening Standard and seeing a cartoon of General De Gaulle as a Dalek! When they start using things like that you realise that it's got a big appeal.

DO YOU REMEMBER DOING A PILOT FOR THE FIRST STORY, 'THE TRIBE OF GUM' ?
I remember we did the first episode all over again because Sydney Newman came and saw it and said, "Do it again" ! So we all went back and did the whole thing all over again ! So that wasn't a pilot—it was an attempt to get it right the first time !

WERE YOU GIVEN A BRIEF FOR YOUR CHARACTER OR WAS IT SOMETHING YOU DEVELOPED YOURSELF ?
Well, we talked about it a lot; the sort of person he was going to be, the character they wanted, how Jackie and I would fit into it, and all those relationships. Of course the characters did develop as a result of the stories.

One of the things we used to argue about a lot was that we sometimes felt that the writers were making us say things that we wouldn't say. We eventually got a script-editor, Dennis Spooner, who was marvellous. Dennis came into it and coordinated the writers and said, "You can't have Russell say that—he doesn't say that sort of thing".

We became very much a little family group but we were pushed around a lot though; we started off recording at Lime Grove, then moved to Riverside, and finally we came back to the Television Centre at about the time I left. We all rehearsed in funny places that took a long time to get to. But gradually it became very convenient due to the show's success and we rehearsed across the road from Television Centre.

WHICH WAS YOUR FAVOURITE STORY ?
I enjoyed them all very much, although I haven't got one that I would say was my favourite.

"WE COULD NEVER BELIEVE THE DALEKS WOULD BECOME A WORLD-WIDE SUCCESS"

WHAT ARE YOUR MEMORIES OF THE FIRST DALEK STORY ?
I can remember we had great difficulties trying to move the Daleks. I had to push the lid off one of them and a horrible thing came out ! They never did that again, did they, because they thought it was too frightening. My little daughter screamed when she saw the hand come out of it ! In fact, what was in it was a young man sitting on a seat and pushing it around on castors !

WHAT DID YOU THINK OF THE DALEKS' DESIGN ?
It was amazing ! We could never believe that they would become a world-wide success. What was clever about the design was that it was extremely simple, but it had never been done before. I realise now that all we had to do was get to the top of some stairs and then they wouldn't be able to come after us !

We had a very adventurous director called Richard Martin, who had a Dalek in the Thames under Chelsea Bridge (DALEK INVASION OF EARTH) and it got stuck and couldn't move !

We got to know the Dalek operators very well. Peter Hawkins , who did the voices, is a marvellous imitator and a very funny man .

DO YOU REMEMBER THE HISTORICAL STORIES ?
I can remember MARCO POLO, the very first one. We had an enormous number of costumes; the Marco Polo one was nice, and there was a Roman one too.

There was a very amusing adventure where I remember climbing into a box of matches (PLANET OF GIANTS) and I was sent down a 'lug-hole. The matchbox was terrific but the matches were quite tricky as they were like enormous telegraph poles and could be quite dangerous when they rolled about !

WERE THERE EVER ANY PROBLEMS WITH THE TARDIS INTERIOR ?
No, I don't think so. They invented the set as they went along. At first it was just that little control-room set, but we never really had any problems with it.

WHAT WAS YOUR SCHEDULE LIKE ?
We met and discussed the script on Monday and rehearsed it and went into the studio on Saturday. It was all within a week, and we had Sundays off.

WAS THERE ANYTHING THAT YOU THOUGHT WAS A BIT TOO UNBELIEVABLE ?
I thought it was all unbelievable ! I think we all did really .

No, I don't think so. Once you got into the story it was fine. What mattered was whether the story was good, whether they kept to our characters, whether we would react in that way... These were the things that we were concerned about mainly. Billy was concerned whether DOCTOR WHO would do this or that and so on... He did everything very well, very professionally.

WHAT DO YOU REMEMBER OF THE DOCTOR ALWAYS GETTING YOUR NAME WRONG ?
Well, that was Billy's idea. I remember once he called me Ian Cuthbertson, and he's now a well-known actor !

"WE GOT ON REALLY WELL—I THINK THAT'S THE SECRET OF SUCCESS"

WAS WILLIAM HARTNELL LIKE THE DOCTOR OFF-SET ?
No, I don't think he was at all. He was just a very professional actor who worked very hard on his characterisation and charm . But at the end of the day he was just a normal bloke.

DID YOU HAVE A LOT OF FUN DURING FILM-BREAKS ?
Yes, we had one phase at Riverside when we all decided that the canteen food was so awful that we would all bring in something of our own. Sometimes I'd bring a salad, Billy would bring a pie and Verity (who is an excellent cook) would bring something too. And so we would have a little feast during lunch-break !

We got on really well—I think that's the secret of success. It's exactly the same with the theatre—any group of actors—if the group works then the product is good. It's probably the same in any walk of life. If you get on with the people you work with , then it's a much happier situation to be in.

HOW DID YOU FEEL WHEN CAROLE ANN FORD LEFT THE PROGRAMME ?
Do you know, I'd forgotten that she'd left the programme at all ! I remember Maureen O'brien came in. She's a very good actress.

We didn't like anyone leaving, but it's something you get used to in the theatre so it's not such a turmoil.

Maureen was very different. I think Carole had a sort of 'unearthly' look about her, whereas Maureen looked more like an ordinary girl. I think Carole, out of all the assistants I've seen, was the only one to have that strange, unearthly quality about her.

DO PEOPLE STILL RECOGNISE YOU AS IAN CHESTERTON ?
People still recognise me, but don't immediately pick on DOCTOR WHO . Now that I'm older people tend to say, "Wasn't it Ivanhoe ?", referring to Sir Lancelot, or, "Weren't you William Tell ?"...

DID YOU KNOW THAT THEY'VE BEEN SHOWING THE OLD HARTNELL STORIES IN AMERICA RECENTLY ?
Have they ? I didn't know that ! I was acting there a couple of years ago in Don Quixote.

WHEN YOU WERE ON THE PROGRAMME WAS THERE A LOT OF EXPERIMENTATION ?
Yes, the programme was very experimental in the beginning. There were many rows over whether they would use all that music and sound-effects. The BBC Electronics Workshop was very adventurous and it was a very exciting period.

HOW DID YOU FEEL WHEN YOU FINALLY LEFT THE PROGRAMME ?
Well, I was very excited because I was going on to do two plays with Jackie Hill. It was nice to be back in the theatre again.

I've never had trouble finding work since, but I like the fact that I've done DOCTOR WHO and Sir Lancelot—the variety is all part of an actor's life.

"I LEFT BECAUSE I NEEDED A CHANGE—BILLY WAS ABSOLUTELY LIVID !"

WHAT MADE YOU DECIDE TO LEAVE DOCTOR WHO ?
I wanted to leave DOCTOR WHO because I was getting into a nine-to-five mentality of it. I needed a change. Billy was furious : "What ?!", he said. He was absolutely livid !

I understand he was never as happy with the series after Jackie, Verity and I had left.

DID YOU EVER SEE WILLIAM HARTNELL AGAIN AFTER YOU LEFT THE SERIES ?
Sadly I never did. It's an extraordinary thing about the theatre—some people you do remain friendly with and see from time to time, but others who you have had very close professional relationships with you never see again.

We kept in touch through letters and the odd Christmas card , but we never saw eachother again. I've never seen Carole again either (sic).

I have seen Jackie from time to time, but Verity has become much more of a close friend of mine. Now, of course , she's a very successful lady, very high-powered. Much deserved I think.

HAVE YOU SEEN THE PROGRAMME SINCE LEAVING IT ?
Yes, my children were great fans of it. The last one I saw, I thought was rather marvellous. It had all the Doctors in it (THE FIVE DOCTORS).

My last theatre company, A.T.C., played a trick on me; they invited me to a little tea-party and when I got there they switched on the television to reveal a video of the very first DOCTOR WHO story !

WHAT ACTING HAVE YOU DONE RECENTLY ?
Well, I've been out of the country rather a lot since 1980. With the A.T.C. I've toured all over the British Isles, South America and Europe, and directed three of their workshop productions. My wife is Brazilian so we spend six months of the year there . So I've been out of the country for over five years now, off and on.

JACQUELINE HILL APPEARED IN THE SHOW SOME YEARS BACK AS A VILLAINESS. WOULD YOU EVER CONSIDER RETURNING TO THE PROGRAMME ?
Yes, I would. It would be nice to come back for something. One story, perhaps...

WILLIAM RUSSELL (OR RUSSELL ENOCH), THANKYOU

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1986 SUMMER SPECIAL 36 & 37

A FULL COLOUR 40 PAGE DOUBLE ISSUE TO CELEBRATE SEASON 23 AND THE 20TH CYBER-ANNIVERSARY

SEASON 23 AND FIRST 4 EPISODES PREVIEW

INTERVIEW: Colin Baker reflects on a year off from playing DOCTOR WHO and his hopes for the long-awaited new season and beyond (if you have a question for Colin, please send it in no later than June 14th)...

INTERVIEW: Ken Trew, a costume-designer who has worked on and off DOCTOR WHO for over 15 years and who has returned for the first 4 episodes of Season 23, expounds the all-important but little explored area of dressing the actors and actresses for the DOCTOR WHO cameras...

ON THE SET: Tim Westmacott reports from the 1st studio block set of Robert Holmes' 4-part opener and considers whether the production team have used the 18 month hiatus for revamping the series or are we really in for 'business-as-usual'...

IN COLOUR: The new season...

THE CYBERMEN 20TH ANNIVERSARY

COVER: A stunning full colour wraparound cover featuring the first-ever publication of a colour shot from the 1968 epic—THE INVASION, depicting the Cybermen invading St.Paul's Cathedral...

INNES LLOYD: The Producer of DOCTOR WHO in at the inception of these endearing creations talks extensively about their memorable first three stories back in the days when they were a force to be reckoned with.
  Plus, as one of the show's most innovative Producers who oversaw the change-over from William Hartnell into Patrick Troughton, Innes Lloyd gives his most candid interview yet on being involved on the series at such a critical time...

CYBER-RETROSPECTIVE: Celebrated fan-writer Justin Richards assesses the impact of these awesome half-men / half-robots, second only in popularity to the Daleks, and looks at their dramatic fall from grace in recent years...

PHIL BEVAN: Top Fandom artist Phil Bevan casts his artist's-eye view on the first-ever Cyber-story, THE TENTH PLANET, in a stunning full colour painting...

AND THE REST . . .

THE EARLY YEARS WEEKEND: A review of this long-awaited event which reunited some of the Production Team involved on the first Dalek story back in 1963, including Christopher Barry, Michael E. Briant and, not least, Raymond Cusick and his stunning photograph and original blueprints display.
  To accompany this feature, we will also be premiering another 2 full colour photo posters which were not used by W.H. Allen in Jeremy Bentham's best-selling The Early Years...

THE DOCTOR WHO FILE: We review Peter Haining's latest work, plus up-and-coming new Target book-covers in full colour including THE MIND ROBBER and the colourful BLACK ORCHID...

JN-T WORKING FOR THE YANKEE DOLLAR: This article, delayed so that more research could be carried out on it, explores the role of this multi-faceted Producer who often doubles as a U.S. convention compere—but at what cost to the show? Plus; what does he really say when up on stage about British fans, and why you'll never see a pre-1980 DOCTOR WHO Producer or Director at an American convention...

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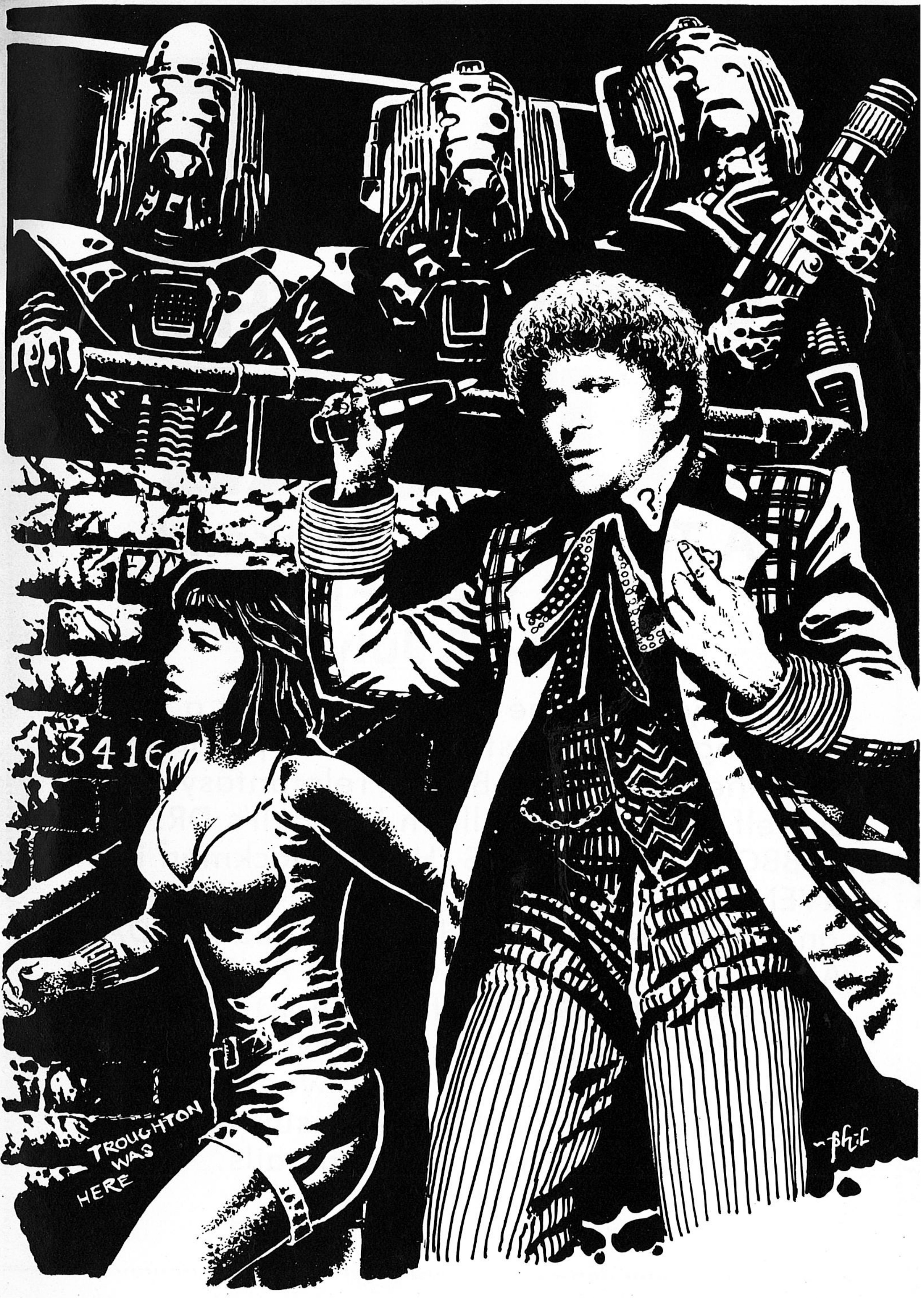

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